

come at, that they may stand upon Record for the benefit of future Ages.

If it be objected that the Water of the *Ocean*, and perhaps of some of these *Lakes*, might at the first Beginning of Things, in some measure contain Salt, so as to disturb the Proportionality of the Encrease of Saltiness in them, I will not dispute it : But shall observe that such a Supposition would by so much contract the Age of the World, within the Date to be derived from the foregoing Argument, which is chiefly intended to refute the ancient Notion, some have of late entertained, of the Eternity of all Things; though perhaps by it the World may be found much older than many have hitherto imagined.

Accounts of B O O K S.

- I. *Linear Perspective, or a New Method of representing justly all manner of Objects, &c.* By Brook Taylor, L. L. D. and R. S. Secr. 8vo. London, 1715.

THE Author of this Book, finding the Art of Perspective to be very imperfect in the Books that have hitherto been publish'd on that Subject, thought it worth his while to consider the whole matter anew; and from a careful Examination of the Principles this Art is founded upon, he has endeavoured to establish some Theorems, by means of which the Practice of it might be render'd more general and easy than has yet been done. In order to this, at first sight he found it necessary to make use of new Terms of Art; the old ones seeming not to

be expressive enough of what is meant by them, and being adapted to too confined an Idea of the Principles of this Art. In the old Perspective the chiefest regard is had to the Ground Plane, that is, the Plane of the Horizon; from whence is derived the *Horizontal Line*, and by means of that Line the Representations of some Figures are found by good simple Constructions. But then the Figures in all other Planes are drawn by reducing them to the Horizontal Plane by means of Perpendiculars; which is an inartificial round-about way, makes a great Confusion of Lines, and is not capable of so much Exactness. This confined way of treating this Subject, proceeds from the strong Possession the Mind is bred up in of the Notions of Upwards and Downwards, which makes one apt to refer all other irregular Positions to those principal ones. But the Minds of all Artists should be drawn as much as can be from such confined Ways of thinking, and they should be taught to accustom themselves, as much as may be, to consider Nature in its general View, without minding those particular Relations which things have with respect to themselves. For this reason our Author has rejected the Term of *Horizontal Line*, because it confines the Mind too much to the particular consideration of the Horizontal Plane: but he considers all Planes alike, and all Figures as they are in themselves, without considering their Relation to us; leaving the Artist to do that, when he comes to apply the general Rules of practice to any particular Design.

This Treatise is very short, because the Author has confined himself only to give the general Rules of practice, leaving the Reader to himself or to a Master to find out particular Examples to exercise himself in. Yet he hopes he has omitted nothing that is material to the understanding of this Art in the full extent of it. The whole Book consists of five Sections.

The first Section contains an Explanation of the fundamental Principle of this Art, with the Definitions of the Terms, and four Theorems. The fundamental Principle of this Art, is, that the Representation of any Point is a Point on the Picture where it is cut by a Line drawn from the original Point really placed where it ought to seem to be, to the place of the Spectators Eye ; and consequently, the Representation of any Line is the Intersection of the Picture with a Surface made by drawing Lines from the place of the Spectator's Eye, to the several Points of the original Line to be represented, really placed where it ought to seem to be. For these Lines which come from the several Points of the original Object to be placed in its proper Situation, to the Spectator's Eye, are as so many visual Rays which make the Object sensible.

When a Right Line is continued *in infinitum*, the Visual Ray becomes at last parallel to it, and an Object of any given bigness, if it goes still further and further off on that Line, will at last seem to vanish ; and at that time the place of its Representation on the Picture is the Point where the Ray parallel to the original Line cuts the Picture. For this reason our Author has thought it proper to call that Point the *Vanishing Point* of such an original Line (and consequently of all others parallel to it (Def. 5.) And for the same Reason he calls that Line on the Picture a *Vanishing Line* (Def. 6.) which is produced by the Intersection of the Picture with a plane passing thro' the Spectator's Eye parallel to an original Plane. There are ten Definitions in all, but these are the principal. And in our Author's Method these Vanishing Points and Vanishing Lines are of great use for the Representation of any Line passing through its vanishing Point. (Prop. 1.) Having found the Representation of one Point in any Line, by any Method whatsoever, he finds the Representation of the whole Line by its vanishing Point, which he shews an
easy

easy Way to find in Propp 6, 8, 12. which are in the second Section. And by this means he solves several Problems in Perspective, which it is not possible to do by the common Way, at least without a great deal of Difficulty, and a great Confusion of Lines. And by this Method he shews how the compleat Representations of any proposed Figures may be found, having given the Representation only of some principal parts of them. The second Section contains several Propositions to that purpose, shewing how to find the vanishing Points and Lines of proposed Lines and Planes, according to the several Circumstances proposed; and by the means of them, how to find the Representation of any given Figure. In the End of this Section there are some Examples, in the Description of the regular Solids and some other Figures.

The third Section shews how to find the Representation of the Shadows of all Objects.

The fourth Section shews how to find the Representations of the Reflexions of Figures made by polish'd Planes.

The fifth Section contains a few Propositions relating to the inverse Method of Perspective; or the manner of examining a Picture already drawn; so as to find out what Point the Picture is to be seen from, or having that given, to find what the Figures are which are described on the Picture.

Our Author has observed that there may be a very good Expedient made use of in painting of large Rooms and Churches, which is drawn from the Nature of those Rays which produce the Vanishing Points. This not being mention'd in the Book it self, he thinks it not improper to take notice of it here: The Expedient is this, Having some way or other found the Representation of one Point of a Line that is wanted in the Picture, to find the whole Line, pass a Thread stretch'd through the place of the Spectator's Eye, in a Direction parallel to the Direction the original

ginal Line ought to be in, and the Shadow of that Thread cast by a Candle, so as to pass through the given Point on the Picture will be the Representation sought. The reason of this Construction is, because the Rays of Light that pass from the Candle to the Thread so stretch'd, make the Plane which generates the Representation sought. (see Prop. 1.) And there may be other Expedients of the like nature gather'd from the same Principle.

II. *DUCATUS LEODIENSIS,*

Or,

The Topography of the ancient Town and Parish of LEEDS and Parts adjacent, in the County of YORK, &c. By Ralph Thoresby, Esq; Fellow of the Royal-Society, London. Fol. 1715.

TH O' the diligent and curious Author of this Work do not profess'dly treat of any Place but the ancient Town and Parish of *Leedes*, and the *Regio Leodis*, or adjoining Territory called *Elmet*; yet not only the Preface is more general, relating to the County, but there are many Passages in the Book it self, wherein he takes occasion to insert the Pedigrees of such of the Nobility and Gentry, as have had any Estates within the prescribed Limits, tho' the chief Seat of the Family be distant; as esteeming all *Provinciales*, who have but *Domicilium in Provincia*: to some of these he hath premised several Descents from ancient Deeds yet remaining in the respective Families; and to most of those that are inserted in the Visitations in the College at Arms, *London*. he hath added the Dates from Original Deeds, Registers, &c. and continued them to the present time, which hath rendred it

it so acceptable to the learned Gentlemen of that Faculty, that Four Kings at Arms, and some eminent Heralds, have not only subscribed, but since their Perusal thereof, bought others for their absent Friends, expressing great satisfaction in that part of the Performance: as many learned Antiquaries have done in the other Parts relating to the Topography and Etymology of the Names of Places, &c. which he hath been very particular in, as finding the Name to be frequently a brief Description of the Place; and hath been thereby enabled to discover the *Vestigia* of some considerable Antiquities, in the actual Survey that he made of those Places to render the Work more complete: He hath, by the ancient Names and the Situation of the places, been enabled to describe, in a very particular manner, the Transactions between the *Pagans* and *Primitive Christian Saxons*, relating to that noted Battle upon *Win-moor*, An. Dom 655. There are also many very considerable Benefactions, and stately Edifices erected of later times, particularly a magnificent *Church* built and endowed by Mr. *Harrison*; whose Nephew the Reverend Mr. *Robinson* hath most generously promis'd to endow another Church, which, it is hoped, will be shortly erected in that populous Town of *Leeds*, to the building of which several of the Magistrates, particularly Mr. *Milner* (who hath adorned the Market-place with a most noble Marble Statue of Her late Majesty placed in the Front of the *Guild-hall*) and other Inhabitants have subscribed very liberally. Here is also a Charity-School for an Hundred poor Children, who are clothed and taught here, &c.

But what relates more immediately to these *Philosophical Transactions*, is the annexed Catalogue of the Authors *Museum*, justly celebrated for *Antiquities* and for *natural* and *artificial Curiosities*. The Catalogue of the Coins and

Medals is surprizingly copious and valuable. To the ancient *Greek* and *Consular*, or Family-Monies of the *Romans*, he hath added above a thousand *Imperial*, several of which are noted by the learned Baron *Spanhemius* as very rare; and so likewise are those justly esteemed that relate more immediately to *Britain*, whether minted by the *Romans* or *Britains*. That of *Thor* with *Runic* Letters is inestimable, being the only known Piece in the World with those ancient Characters upon it. This was first deciphered by the Right Reverend Dr. *Nicholson* Lord Bishop of *Carlisle*, and after by Dr. *Hicks*, the two great Revivers of that sort of Literature. Upon which single Medal a learned Foreigner hath printed a distinct Treatise. * And the ingenious Sir *Andrew Fountain* in his *Dissertatio Epistolaris* to the Right Honourable *Thomas* Earl of *Pembroke*, saith expressly “ *Numismatum omnium quæ aut Anglo-Saxonibus, aut Anglo-Danis in usu fuisse videntur, nullum notatu dignius est, quam id literis Runicis inscriptum, quod possidet vir genere & ingenio clarus Radulphus Thoresbeius, Leodiensis.*” Those of the *Saxon* Kings begin with a very choice one of *Edwin* the ancientest Coin of the *English* Nation, and of the first *Christian* King of *Northumberland*; and are succeeded by those of the *Danish* and *Norman* Lines, and continued to the present Age, in a great Variety of current Monies and Medals in Gold, Silver and Copper. Those of *Ireland* and the *English* Plantations in *America*, are interspers’d in the several Reigns: but those of *Scotland*, from the first of the *Alexanders*, are so numerous and valuable as to merit a particu-

* De Argento insignito *Runis* seu literis Gothicis, &c. Sententia *Nicholai Kederi*, Regii Antiquitatum Collegii, quod *Helmiz* est, Assessoris, 4to 1703. *Lipfiz*.

lar Description. All along are very instructive Directions how to distinguish the Kings of the same Name from one another, before the Numbers were added upon their Monies. The *Roman* Emperours and *Saxon* Kings being well engraved before, the chief Defect and Difficulty is in those from *William I.* to *Henry VII.* which are therefore delineated here from the Originals. To these are prefixed the most ancient Consular Monies, which many Ages preceeded the Incarnation of our Blessed Saviour, because never yet extant in any *English* Author. The other Medals and Monies of Popes, Emperours, Kings and Republicks, must be omitted for brevity's sake, tho' some of them (particularly that of the Siege of *Leyden* in *Pastboard*) be very rare.

The *Natural Curiosities* are ranked in the following Method, 1. *Human* Rarities, 2. *Quadrupeds*, Viviparous (multifidous and bifidous) and Oviparous, with an Account of certain Balls and Stones found in the Stomachs of several Animals. 3. *Serpents*. 4. *Birds*, Land and Water-Fowls with their Eggs. 5. *Fishes*, viviperous and oviparous, scaled and exanguious. 6. *Shells*, whirled and single, double and multiple. 7. *Insects*, with naked and with sheathed Wings, and creeping Insects. 8. *Plants*, which begin with *Dr. Nicolson's* Collection of above 800 dry'd Plants; the rest are reduced to the accurate Method of *Dr. Sloane*, in his *Cat. Plant. in Insula Jamaica*, proceeding from the Corals and other Submarines to the Fruits and Parts of Trees. 9. *Formed Stones*, which are ranged according to *Mr. Llwyd's* curious Treat, *Lithophylac. Britan.* only the Crystals and Diamonds are premised the *Margarite Cumbrenses*, some of which have as good a Water as the Oriental. After the fossile Shells and Stones of the turbinated Kind, the Bivalves and Shells amassed together into great Stones by a petrified Cement,

follow the Marbles and other Stones irregular. 10. The *Metals* Ores, Salts and Ambers, of which one with a Fly, another with a Spider enclosed.

The *Artificial* Curiosities relate to *War*, as *Indian* and *Persian* Bows, Arrows, Darts, Armour, Shields, Targets, Tomahaws, poisoned Daggers: to the *Mathematics*, to *Household-stuff*, *Habits*, &c. from the remotest Parts of the habitable World; not neglecting those that are obsolete of our own Nation. Then follow *Statues*, *Bass-Relieves*, *Seals*, Impressions, Copper-plates, Heathen Deities, Amulets, Charms and Matters relating to Romish Superstitions.

Of *enamel'd* Curiosities, that of General *Fairfax* and the fatal Battle at *Naseby* is perform'd with so exquisite Art, that it infinitely transcends the Metal, tho' Gold. And for *Paintings*, the *Misery of War* is admirably express'd, as to the various Passions, upon a Copper-plate about two Foot broad. To these may be added the Collection of printed Heads, and the *Effigies* of illustrious and learned Persons, beginning with the Royal-Family: then the Nobility, Warriours, Gentry, &c. in a Chronological Series. In the Ecclesiastical State, the Archbishops and Bishops are introduced by the Martyrs and Confessors of their venerable Order, and succeeded by other learned Dignitaries and pious Divines of both Denominations. The Judges are attended by the *Literati* in all Faculties, Physicians, Philosophers, Historians, Poets, Painters and other Artists. Some learned and pious Ladies are interspers'd. There are Volumes of the Saints, Popes, Emperors, and other Foreigners, amounting to the Number of 15 or 1600, many of which are done by the most celebrated Hands. Original *Designs* drawn by the *Pen* of noted *Virtuoso's*. *Writings* and *Drawings* by the Blind or Lame, as born without Hands. Some by other persons
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so admirably small yet legible, that in one there are 21, in another 28 Lines in the compass of an Inch. *Papers* of different Materials, Colour, Fineness, &c. ancient and modern: one Sheet of transparent Indian Paper a Yard in length. *Inkherms* from *Muscovia*, and *Turkey*, with Reed-pens painted and gilt. A *Turkish* Commission and Seal, a *Mancks* Warrant, the former impress'd with *Ink* not *Wax*, the latter upon blew *Slate* not *Paper*. Books printed in seven several Languages that are spoken in the English Dominions, not including what may now be added by the Accession of His present Majesty. A Catalogue of the various Editions of the *Bible* in this Museum; of the *Concordances* also, and *Common-Prayer* Books in different Languages; of the *Manuscripts* also, it being considerably encreased since that inserted in the *Oxford* Catalogue anno 1697. To these are added a List of Books published in the Infancy of the Art of *Printing*, and others that later Controversies have rendred remarkable. And also a large Catalogue of *Autographs* begun of late Years by the Author, yet by his general Correspondence furnished with the Signs Manual of many of the Kings of *England* before the Reformation; and the proper Hand-Writing of every one since: with those of a vast Number of the Lords Spiritual and Temporal in several Reigns, and of the learned Authors, &c. The like also of foreign Potentates, Warriours, *Literati* &c. of these some are very remarkable, being subscribed by the Lords of the Privy Council at *Whitehall*, by the Lord President and Council at *Tork*, and the Lord Deputy and Council at *Dublin*, from Queen *Elizabeth's* Reign to the last Day of King *James II.* when the Warrant could not be executed. *Oliver Cromwell's* Instructions to the Lord *Faulconberg* when sent Ambassadour to the *French* King. The Warrants of the several Governments that so hastily supplanted one another in that Year of Confusion 1659, (which occasioned

ned the Restoration) all under their proper Hands and Seals. To these he hath since added *Richard Cromwell's* original Letters Patents to dissolve the Parliament ; and another rare *Album* with many learned Hands, to those before mentioned. Then followeth a Catalogue of several *Manuscript Rolls, Letters Patents, Diploma's, Charters* and ancient Deeds of Gift to Religious Houses, which would be of use towards another Volume of the *Monasticon Anglicanum. Bede-Rolls, Dispensations, &c.* Lastly, a Description of other *Antiquities* here deposited, as *Roman Deities, Altars, Sepulchral Monuments, Urns* of different Forms and Colours, *Cornelian Signets, a Roman Triumph in Basse-Relieve*, and the Story of *Adonis* slain by a Boar. Besides these there are *Clay Coining-Moulds* for counterfeiting the *Roman Coyns* when currant, *Fibula Vestiarie*, Rings or Bracelets of Jett, tessellated Pavements, Lamps, Bricks with Inscriptions, of which one very instructive is mentioned in the *Oxford Edition of Livy*. To which are added *Brass-Swords* found in *England, Ireland* and the *Isle of Man* ; *British Arrowheads* of Flint ; a *Danish Sacrificing Mallet* of Marble, *Antique Spurs, Shields, &c.* of later Ages, tho' now antiquated. The Figures of many of these are very well engraven, as also the Churches and Prospects in the Book.

By the Appendix it appears what considerable Additions the indefatigable Author is continually making to this Musæum. A Medal of *Jo Kendall* is especially remarkable, because retrieving the Memory of that noted Warriour, representing his Head in a noble *Relievo*, who was *Turcopellerius* or Colonel of the Cavalry (which Office belonged to the *English Nation*) at the memorable Siege of *Rhodes*, when *Mahomet the Great* was worsted. To the *Autographs* is added one impressed with a *Stile* upon a *Palmetto Leaf*, and folded up as a missive Letter in the *East-Indies*
by

by one *Timothy* a converted *Malabarian*. Through the whole Work he is particularly grateful, in writing the Names of his Benefactors that have sent him any Curiosities. And concludes with an account of *unusual Accidents* that have attended some Persons in their *Births, Lives, and Deaths*, of which many are very very remarkable, but I fear to be too tedious.

F I N I S.

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